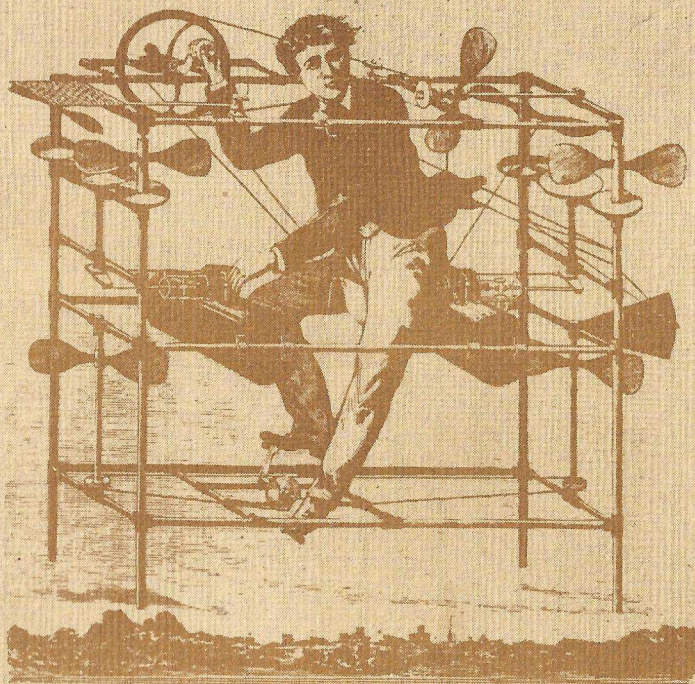


NOVACON 9



Guest of Honour

CHRISTOPHER PRIEST

novacon 9

Organised by the Birmingham Science Fiction Group

2nd-3rd-4th November 1979

Royal Angus Hotel, Birmingham

GUEST OF HONOUR

CHRISTOPHER PRIEST

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This Programme Book designed and produced by Rog Peyton. The illustration on the front cover originally appeared on the dust jacket of THE SPACE MACHINE published by Faber & Faber Ltd with whose kind permission it is reproduced. Illustrations on pages 3,7,8,9,11,23 & 25 by David Hardy.

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SCIENCE FICTION READERS

HAVE IMAGINATION

DON'T THEY?

IMAGINE. . .

a page full of witty text extolling the virtues of the sponsors of this convention, plus scintillating cartoons and caricatures of the people responsible. That's what was intended, but the deadline has run out on us again so can you just imagine it? And can we just remind you that

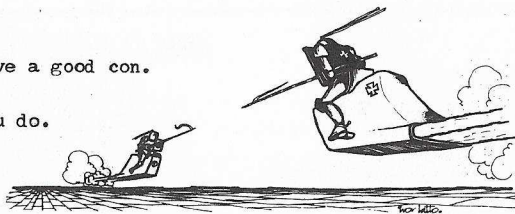
NOVACON

is run annually by the
BIRMINGHAM SCIENCE FICTION GROUP
which meets on the third Friday of each month at
the Ivy Bush, Hagley Road (near Five Ways), Birmingham.
Ring 021-777 1802 or 021-236 1112 for details.

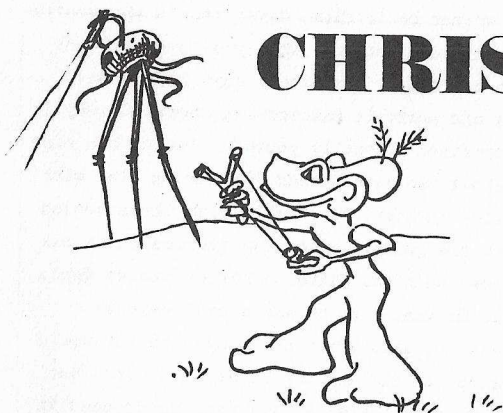
We hope to see you there.

Meanwhile, have a good con.

Or imagine you do.



Honorary Presidents: BRIAN W ALDISS and HARRY HARRISON



CHRIS PRIEST: AN INFINITE WRITER

Graham Charnock

The first part of this job is dead easy. Everybody knows how, between us, Chris Priest and I have re-shaped the face of SF in the last decade. There are the five superb and accomplished novels: *INDOCTRINAIRE* (my first appearance between boards - I contributed one line); *FUGUE FOR A DARKENING ISLAND* (I tried to persuade Chris the title was too long-winded - he ignored me); *INVERTED WORLD* (one drunken night we were talking through the idea and I suggested a society based on guilds); *THE SPACE MACHINE* (his best and most accessible novel to date and one in which, not surprisingly, I had no part); and *A DREAM OF WESSEX (THE PERFECT LOVER in USA)*. And there are a goodly number of pointed and intelligent short stories, some of them collected together in *REAL TIME WORLD*, and the most recent forming his latest book, *AN INFINITE SUMMER*.

It's apparent from the body of work to date that Chris is a writer never content to exploit formula writing; each new book is a considerable departure from the last, conceptually and often stylistically, and always his perceptions and the razor-edge of his writing sharpen. If you want the essential Chris Priest, read the title story of his new book. In "An Infinite Summer" the sheer intellectual weight of the idea, the elegiac mood of the writing and the writer's emotional dedication to the piece combine to form as perfect a work of SF as any you're likely to find these days.

The thing is, Chris's work basically comes from a very keen enjoyment of those essential SF images and feelings we all share and know. He's a self-confessed sense-of-wonder junkie on the most basic level, and thankfully for us all, he's an expert on how to transliterate it into his own work.

But you all know what a good writer he is these days; that's why you're honouring him (and not before time) at this convention. What you no doubt want to know (you rascals) is the lowdown on his spotty adolescent days before he entered into a pact with the devil, had his portrait painted and secreted away in a turret to wither and decay while he remained eternally youthful (well, how else does he do it, eh?); you want to know about the time he and I shared a flat with the only cat that could reach thirty miles an hour, especially with Chris behind it; when he was struggling not only with the guitar, under the impression he was the fifth Beatle (nowadays it's well-known he's the fifth member of Status Quo), but with a growing realisation that what he wanted to be was a professional science fiction writer and that there was no, absolutely no, reason in the world why he shouldn't become one. Well, that's too big a story to be told here, but here's one thing I twigged from growing up with Chris: if you want to succeed in SF - work. Chris constantly flatters me by telling me that I'm potentially a better writer than he is. I constantly counter by saying that a writer is a writer when he writes and not much when he doesn't. Chris writes; he doesn't sit around posing and talking about it or dreaming about it, he gets down to it and works bloody hard. He deserves his success.

Here's a second clue: don't compromise your talent and settle for anything less than the best. Chris respects SF too much to hack in it (one of

his abiding principles); everything he does in SF is touched by an underlying admiration for the genre.

I haven't so far mentioned Chris Priest the fan. That's how he started his career, of course, and it explains why now he's so clued-up as a writer. He's never really lost his affection for fandom, from his initial fanzine CON, through his editorship of TANGENT, the BSFA's one-time fiction fanzine, to the perhaps-never-to-be-completed sequence of fanzines: YAWL-B, THUD-F and ???-? (answers on a plain postcard to Dave Langford's ANSIBLE). And now of course comes Chris's resurgence with DEADLOSS; if he sticks with it, it could well prove the focal point fanzine of the Eighties, the long-awaited answer to Charles Platt's POINT OF VIEW.



**Keep the
Eastercon
SCOTTISH
Edinburgh
in '81**

Christopher Priest



A Dream of Wessex

"A fine exciting novel – SF if you want a label, but an enrichment not only of the sub-genre but the whole genre too." C.J. Driver in the *Guardian*

The Space Machine

"A Scientific Romance
"Altogether this is an astonishing change of pace for Mr Priest, and one which extends his powers in ways which reveal him as one of the best and most persuasive young British writers in the genre." Tom Hutchinson in *The Times*

Inverted World

"A tight, gripping, suspenseful narrative constantly keeping you guessing... I wouldn't be surprised if Priest hadn't created here a completely new science fiction sub-category."

Maxim Jakubowski in *New Scientist*

Winner of the British

Science Fiction Association Award

Hugo Award nominee

Fugue for a Darkening Island

"A chilling and convincing new novel with a remarkably topical title... Mr Priest's novel is short and stark but his character study is completely credible... A provocative and disturbing allegory that has echoes for us all." Graham Lord in the *Sunday Express*

Running-up for the

John W. Campbell Award

Anticipations

edited by Christopher Priest
A collection of brand new stories by Brian W Aldiss, J. G. Ballard, Thomas M. Disch, Harry Harrison, Christopher Priest, Bob Shaw, Robert Sheckley and Ian Watson

An Infinite Summer

A new collection of Priest's own short stories.

Published by **Faber & Faber**

3 Queen Square, London WC1, England

NOVAECON 9

2nd-3rd-4th November 1979

Royal Angus Hotel, Birmingham



Christopher Priest

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John Fowles

FUGUE FOR A DARKENING ISLAND
'Highly recommended ... a book like this hits hard'
Time Out

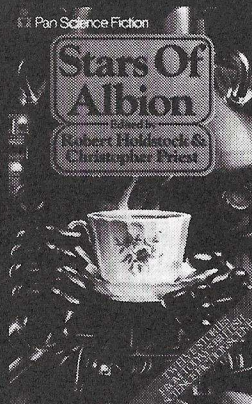
INDOCTRINAIRE
'Thoroughly absorbing and well worked out. I look forward to reading more from Mr Priest'
New Scientist

A DREAM OF WESSEX
'A fine, exciting novel ... an enrichment of the whole genre'
Guardian

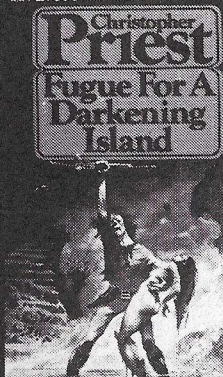
INVERTED WORLD
'He conjures up some admirably powerful images out of his vision of a world which is literally the inverse of our own'
Sunday Telegraph

STARS OF ALBION
(edited with Robert Holdstock)
A recently published, original collection of the finest science fiction from modern British practitioners of the genre.

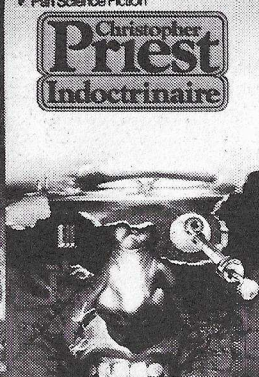
'A novelist of real distinction'
The Times



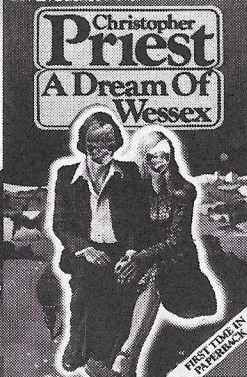
Pan Science Fiction



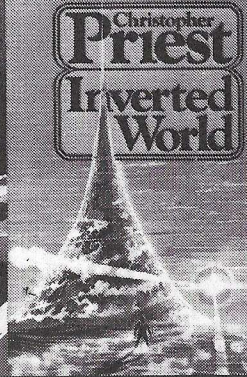
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Finally I would say this: enjoy Chris Priest at this convention; he's there to be enjoyed. If you're a regular convention-goer, you'll know what an asset to a convention Chris can be. If you're a newcomer I think you'll be impressed by his style, his intelligence and his energy. But remember that he shares that grand old English trait of debunking bunk wherever he finds it and of suffering fools badly - check your credentials before engaging in conversation. And take note: he once told me that what he looks for at a convention is good company, good talk and a good night's sleep. He's GoH this time so I don't think he'll get much of a good night's sleep, but you can certainly count upon him for a bit of the other.



Andrew Stephenson

If Christopher Priest had not existed, back in 1973, I rather suspect that Fate would have invented him, purely to help advance my career. We first met in 1971 when, as the European Representative of the SFWA, he had to distribute the European membership's official publications and generally keep Head Office in line.

He later passed that job to me, so I know it called for more than was apparent; that he could handle it without showing too much strain was a tribute to his talent for slogging through thankless work.

Later, in October 1972, we shared the experience of the first British Milford Conference, another tough grind he seemed to relish, to the extent that he has since come back for more and has even coped with a term on the Committee. It was at the first Milford that he detailed what he was currently writing, a novel set in a world with an impossible shape. As a sort of trailer for the novel he submitted for criticism a short story, which excited various degrees of comment, none of it lukewarm. It was apparent that the book would not pass unnoticed; and subsequently it was accepted for publication in the USA by Harper & Row. Meanwhile, Chris had asked whether I'd be interested in providing a few illustrations. I recall feeling immensely flattered. My involvement with professional SF artwork was then only beginning and the prospect of contributing to a book I was sure would be well worth the effort of its creation and publication dazzled me. INDOCTRINAIRE and FUGUE FOR A DARKENING ISLAND had demonstrated that Chris would not be satisfied with orthodoxy; and when, in due course, I was able to read the manuscript of INVERTED WORLD it was apparent that

my work had really been cut out for me. We spent quite some time while on the telephone over the following weeks, debating what ought to be depicted. It was an amicable debate, although our interpretations of what Chris had actually meant in this or that part of his novel diverged considerably on occasion. Eventually, however, consensus was reached and the illustrations appeared in print. My first artwork commission had been completed, I think successfully. That it later benefitted me in other ways than the money I have received, I am in no doubt, and I have Chris to thank for having had faith in my potential.

And my case is not unique, for he has frequently shown a willingness to guide others or lend an unobtrusive helping hand. One trusts that Fate will be as ready to invent a few more people, as and when Chris needs them.

Bob Shaw



It is a matter of personal regret to me that I am not in Birmingham this weekend attending the convention - partly because it is the first Novacon I

have missed, partly because I have at last mastered the art of driving straight to the hotel in spite of everything the traffic planners can do to prevent me, but mainly because I am missing seeing and hearing Chris Priest in action as Guest of Honour.

It's a tribute he has well and truly earned for his professional writing, for his activity in SF fandom over many years, and simply for being Chris Priest.

Taking the first heading...er...first, it would be superfluous for me to start listing here his books and short stories. You are already familiar with them and with those qualities of imagination, fine writing and sheer commitment to the science fiction genre that characterise his work. Oh, I know he goes around telling people he is principally a writer and that he fails to see why his books have to be categorised in any way, but he doesn't fool me. The man loves science fiction and gives of his best for it, and that's why he has achieved his well-deserved success. I have known Chris for quite a number of years and have seen his hair steadily get shorter and shorter as his professional reputation grows - and I look forward to the day when he sports a shelf full of Hugos and Nebulas and a crew cut.

Next there is all the work, unpaid work, Chris has put into the peripheral regions of the professional science fiction world - things like his excellent critical essays in journals such as FOUNDATION, his continuing support for conventions, his contributions to fanzines, and his recent emergence as a fanzine editor in his own right. All those who were lucky enough to receive the first issue of DEADLOSS agree that its cover illustration set a standard which no arbiter of good taste can afford to ignore. Needless to say, the contents of that and the subsequent issue lived up to the promise of that first cover.

Then there is Chris Priest, the person. I have found him generous, helpful, thoughtful, concerned for his fellow man, but I don't want to go all soppy at a time like this. One of his talents which will affect you most as a member of NOVACON 9 - and one to which I have publicly confessed my envy - is his ability to give very complicated answers to simple questions. This doesn't arise from any deviousness in his nature, although he could be devious if he wanted to, it's just that he thinks a lot about science fiction and related matters, and his thoughts have depth and subtlety.

So if you think you know a thing or two about science fiction and want to spark idea against idea and see if anything catches fire, go over to him, say I sent you, and have a bloody good talk feast. I'm sorry I'm not there to take part in person, but I'm with you in spirit.

Have a good convention!



Rob Holdstock

"How about a frizz?" he cries suddenly, and responding like Pavlov's dogs we rise from amidst the litter of beer cans, cigarette packets, books and coffee cups and troupe out into the hot summer afternoon, sprinting across the perfect English lawn, through the flower gardens and into the cricket field beyond the gate. Years spent crouched over typewriters gives us all the grace of stick insects as we race for the spinning white disc, Priest the most practiced, the most fleet, launching the frisbee a hundred different ways, laughing glee-

fully as it thuds splinteringly into one set of teeth after another: perhaps Stephenson's, or Evans', or Flynn's or Sheckley's, depending on who could make it for the working afternoon. These few minutes of respiratory anguish are all part of the regular visit to Chris Priest's sprawling, smokey basement flat in Harrow, as much a ritual as the moaning about the American SF market, the uncontrollable mirth at the first paragraph of THE ICE AGE, the planning of anthologies, the

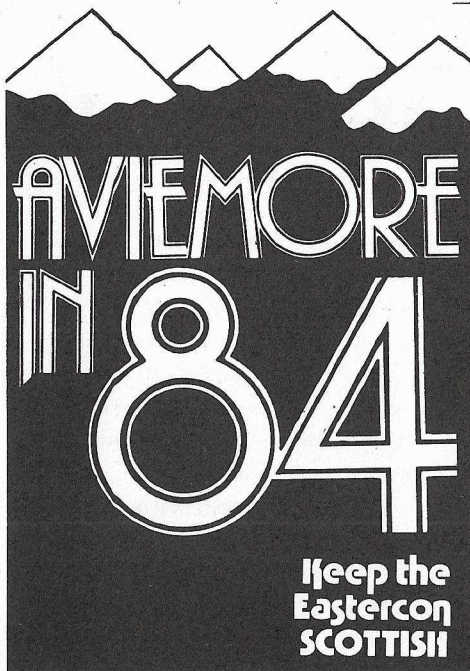
smoothing of egos, often ruffled by letters, conversations, readers, the encouragement of those caught in a 'writer's pause' - we deny blocks totally - the quick blast of Status Quo. Chris Priest sits cross-legged below the mantle-piece, on a carpet darkened by the body fluids of spiders crushed to death by the large foot attached to the trembling, screeching form above it; we share his arachnophobia and keep our legs drawn tight to our chests. Intensity, enthusiasm, insight cloak the man like a coat of many colours; he considers deeply, opinions strongly, but listens carefully: passing years age neurones, change the appropriateness of view-points.

After the fling, sweaty, fibrillating, we troupe back into the lounge, reflecting on the pleasures of being writers, rationalising how this apparent idleness is in fact an essential part of earning a living from the written word. The basement flat in Ortygia House is ingrained with Chris Priest, every nook, every book, every shadow. He has lived there a long time. Like the man, the flat is a balanced mixture of fan and writer; like the man, conversation is never static, but jumps from spicy anecdote, to elaborate dissection of contractual clauses, from fannish jokes to discussion of literary influence. The typewriter that produced the elegant novel *A DREAM OF WESSEX* also produced the scurrilous fanzine *DEADLOSS*; one wonders if the machine is at all confused? Years ago I bought the electric typewriter on which he had written four drafts of *INVERTED*

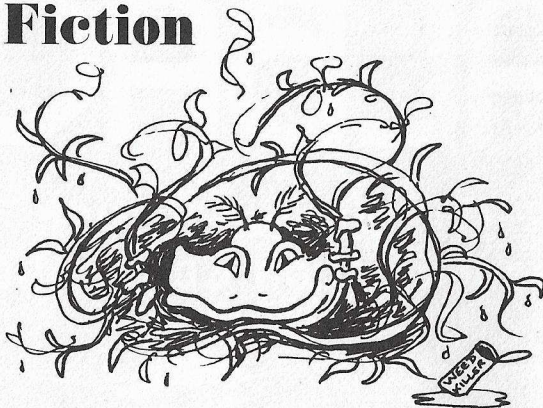
WORLD. I swear that for a year it tried to write a fifth upon its own.

Since the fondly remembered days of Compact Books, *SCIENCE FANTASY*, and his first story "The Run", Chris Priest has aged a thousand miles, travelled a thousand years. I am not envious of his writing, nor his talent: I find both to be a pleasure and a stimulus, not to be copied but to be enjoyed and admired, not to be compared, but to allow one a closer regard of the man behind the images. For Chris Priest is that rare phenomenon among writers in the field of speculative and futuristic fiction - he is a man who is his writing, whose life blood flows through the cells and tissues of his prose.

I have known him a long time. I am delighted to see him honoured at a British Convention at last.



The Science Fiction of Christopher Priest



INDOCTRINAIRE - novel

- (1) Faber & Faber 1970, hc £1.40. (2) Harper & Row 1970, hc \$5.95.
(3) New English Library 1971, pb 30p. (4) Pocket Books 1971, pb 95¢.
(5) Pan 1979 (Revised), pb 75p.

FUGUE FOR A DARKENING ISLAND - novel

- (1) Faber & Faber 1972, hc £1.75. (2) Harper & Row 1972*, hc \$4.95.
(3) New English Library 1973, pb 30p. (4) Manor Books 1974*, pb \$1.25.

* - published as DARKENING ISLAND.

INVERTED WORLD - novel

- (1) Faber & Faber 1974, hc £2.50. (2) Harper & Row 1974**, hc \$6.95.
(3) SF Book Club UK 1975, hc. (4) SF Book Club USA 1975**, hc.
(5) New English Library 1975, pb 50p. (6) Popular Library 1975**, pb \$1.25.
(7) Pan 1979, pb 85p.

** - published as THE INVERTED WORLD.

REAL TIME WORLD - collection of 10 stories - "The Head and the Hand", "Fire Storm",
"Double Consumption", "A Woman Naked", "Transplant", "Breeding Ground",
"Sentence in Binary Code", "The Perihelion Man", "The Run", "Real Time World".

- (1) New English Library 1974, hc £2.25. (2) New English Library 1976, pb 40p.

THE SPACE MACHINE - novel

- (1) Faber & Faber 1976, hc £3.50. (2) Harper & Row 1976, hc \$8.95.
(3) Futura 1977, pb 95p. (4) Popular Library 1978, pb \$1.50.

A DREAM OF WESSEX - novel

- (1) Faber & Faber 1977, hc £4.25 (later repriced at £4.50).
(2) Harper & Row 1977+, hc \$7.95. (3) SF Book Club UK 1978, hc.
(4) SF Book Club USA+, hc. (5) Pan 1978, pb 75p. (6) Dell 1979+, pb \$1.75.

+ - published as THE PERFECT LOVER.

AN INFINITE SUMMER - collection of 5 stories - "An Infinite Summer", "Whores",
"Palely Loitering", "The Negation", "The Watched".

- (1) Faber & Faber 1979, hc £5.25. (2) Scribners 1979, hc \$8.95.
(3) SF Book Club UK 1979, hc. (4) Pan (Forthcoming) pb.
(5) Dell (Forthcoming) pb.

Christopher Priest has also edited an anthology of original SF stories, called ANTICIPATIONS published by Faber & Faber in 1978 and in America by Scribners in 1978. A paperback edition will be out from Pan in 1980. He is also co-editor with Robert Holdstock, of an anthology of reprinted stories by British authors called STARS OF ALBION. This was published in August by Pan.

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INVERTED WORLD

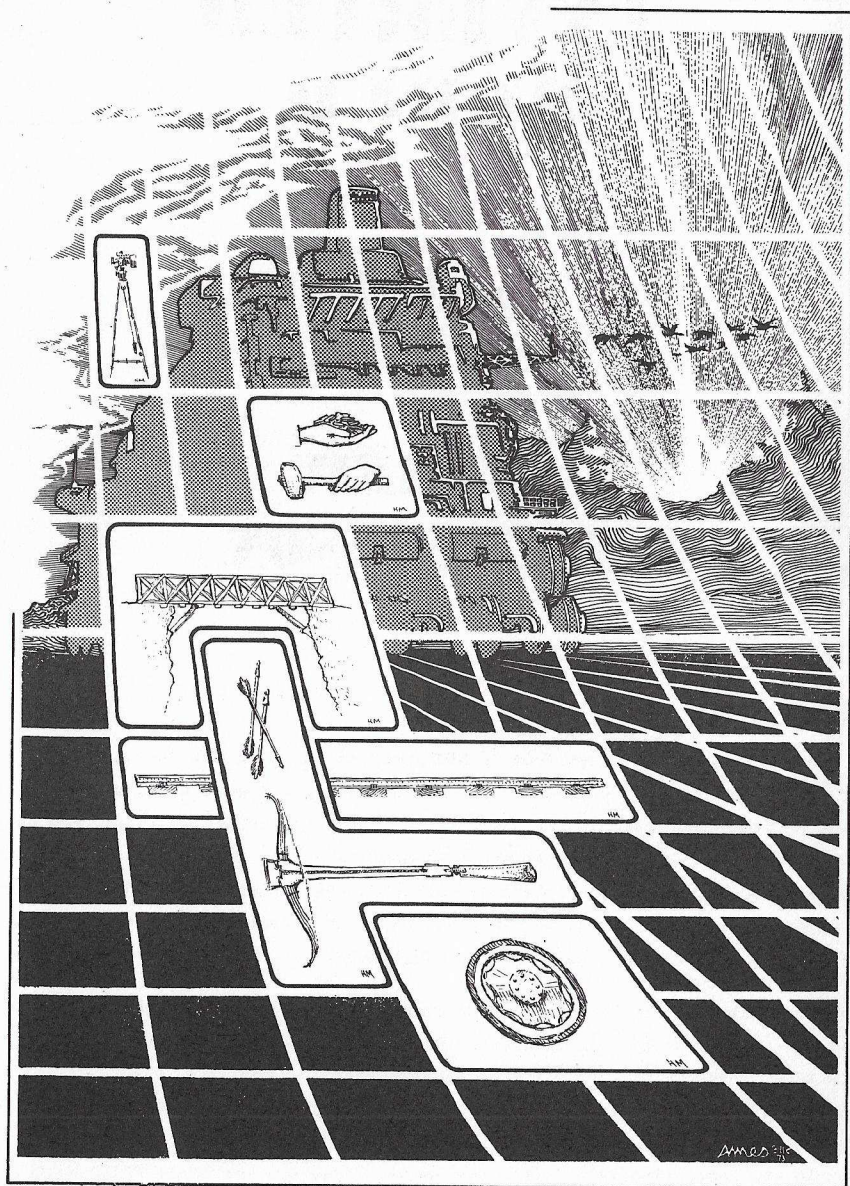
a portfolio by

**ANDREW
STEPHENSON**

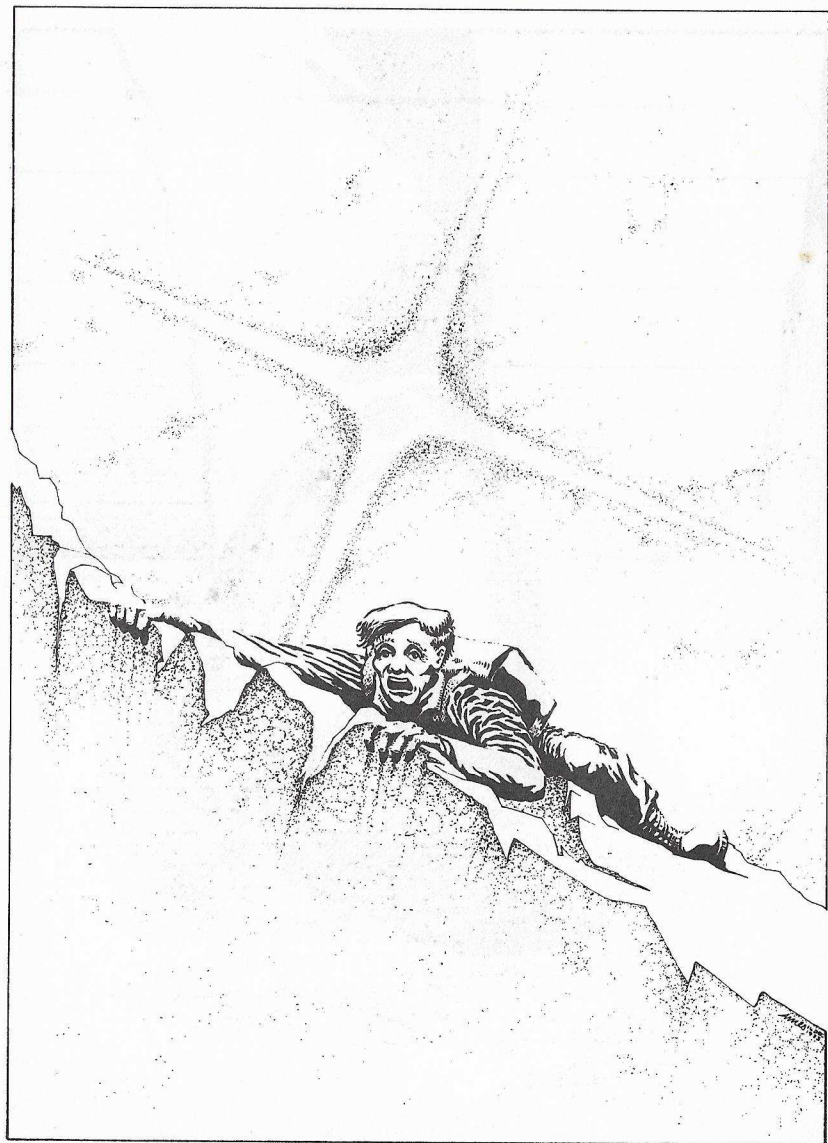
As mentioned by Andrew Stephenson in his piece on Chris Priest (see page 7) a set of illustrations were executed for the US Harper & Row edition, which differed from those used in the New English Library paperback edition. Few people will have had the opportunity to see that American edition so we thought that this programme book seemed a good place to publish these illustrations for their first UK appearance. In addition, we are publishing one illustration that has previously only appeared in the critical magazine FOUNDATION.

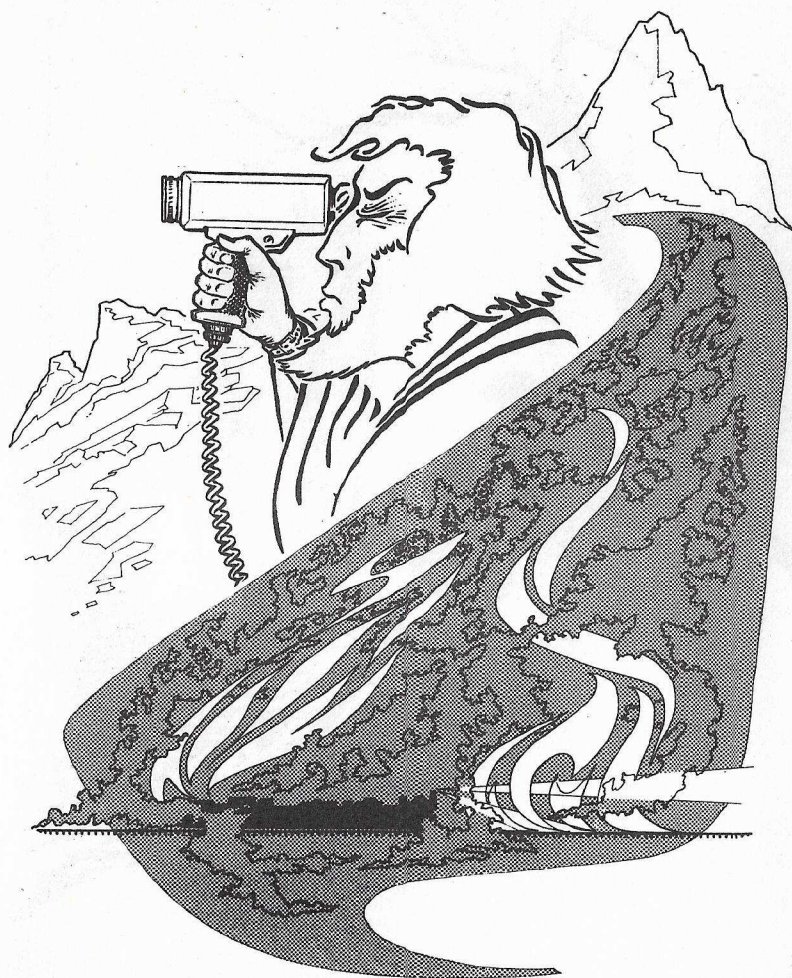
- Page 14 - illustrating Part 1 from the Harper & Row edition of INVERTED WORLD.
- Page 15 - illustrating Part 2 from the Harper & Row edition of INVERTED WORLD.
- Page 16 - illustrating Part 2 from FOUNDATION 7/8.
- Page 17 - illustrating Part 3 from the Harper & Row edition of INVERTED WORLD.
- Page 18 - illustrating Part 4 from the Harper & Row edition of INVERTED WORLD.
- Page 19 - illustrating Part 5 from the Harper & Row edition of INVERTED WORLD.

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Other illustrations Copyright © 1974 Andrew Stephenson.

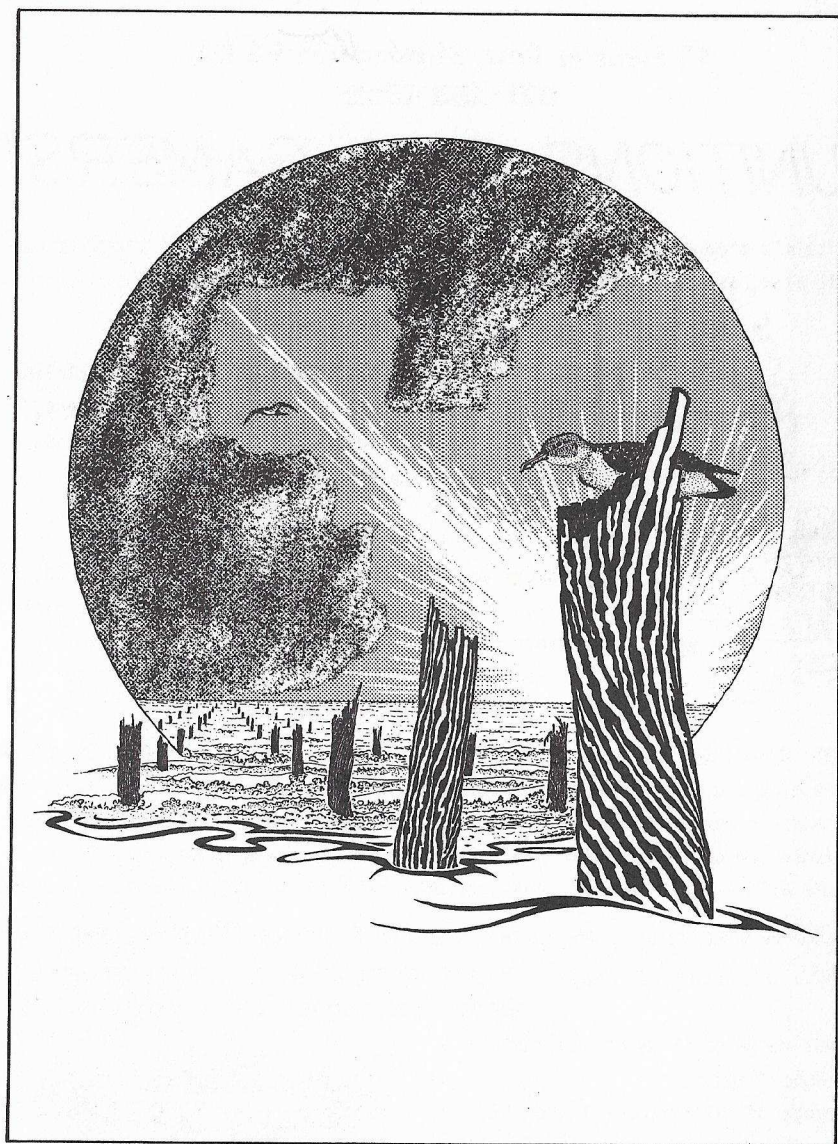












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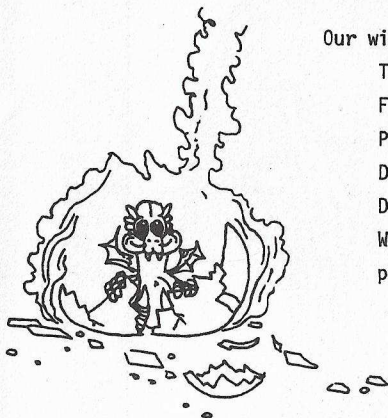
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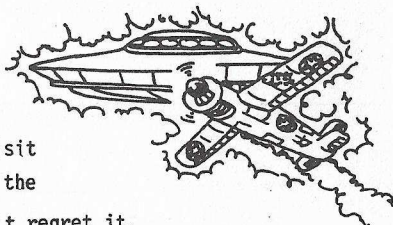
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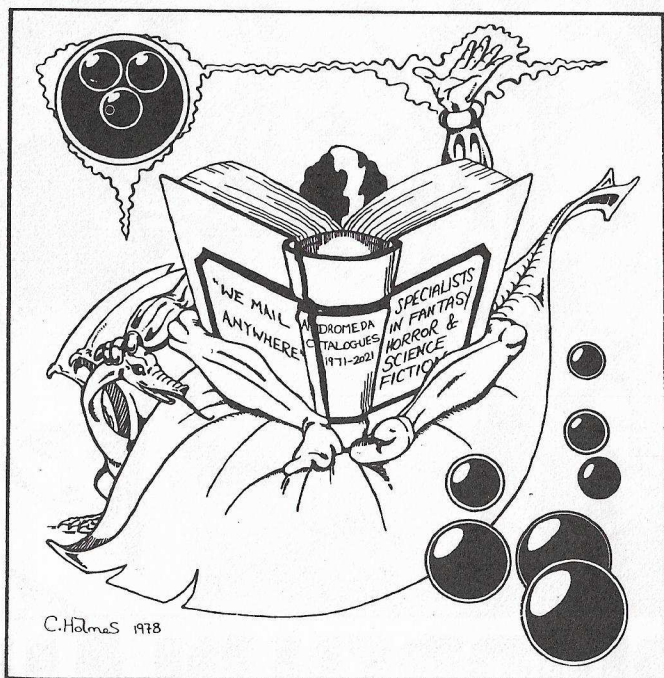
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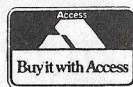
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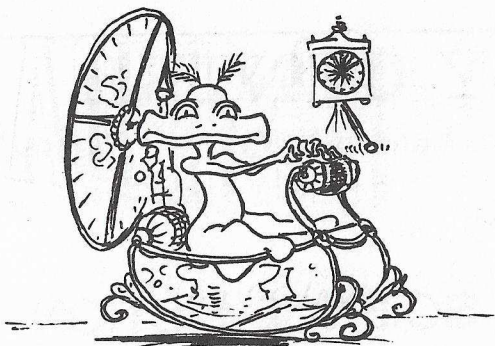


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THE CHAIRMAN'S BIT

Rog Peyton

At the end of 1978, after having been on either the main Brum Group committee or a NOVACON committee every year since 1971, I thought I'd have a rest this year. Then it was discovered that no committee was forthcoming to organise NOVACON 9 - was this the end of NOVACONS? Well, I thought (in my masochistic way), why not? Organising this year's NOVACON would be a cinch. In fact, the easiest job on the main committee! Due to SEACON being only two months before, NOVACON 9 would be a relatively small affair...a good committee could get it organised in no time at all. Hah! How I wished I'd got that time machine up there!

Somewhere along the line, we lost our way. In no time at all we were way behind schedule..."Leave it till after SEACON - there'll be plenty of time." seemed to be the committee catchphrase. As it has turned out there was little time at all after SEACON - NOVACON 9 looms very large as I write this. Fortunately, that good committee I mentioned, turned out to be a very good committee and almost overnight all our talks, plans, thoughts, preparations, etc., turned into a fully organised programme. It's thanks to that committee that there is a NOVACON again this year - there they are on the back cover of this programme...Chris Morgan (top left), Paul Oldroyd (top centre), Stan Eling (top right), Pauline Morgan (bottom left), Helen Eling (Bottom right) plus yours truly (bottom centre).

Our Guest of Honour is also on the back page - centre. Chris Priest must take much of the blame for NOVACON 9 being much bigger than we originally planned. If he wasn't such a popular and such a good writer many of you would have stayed at home. Our thanks to Chris for being an excellent GoH.

My thanks to those people who have contributed to this programme book - Andrew, Graham, Rob and Bob (serves you right - if you will be GoH at another Con, you must expect to miss this one!) for their pieces on Chris, Andrew (again!) for permission to use the INVERTED WORLD illustrations, and to Dave Hardy, our own Brum Group Chairman, who at very short notice supplied the title illustrations throughout this book and did all the necessary staining, vignetting and what-have-you to get the effect I wanted on the cover (I just hope the printers do their bit right).

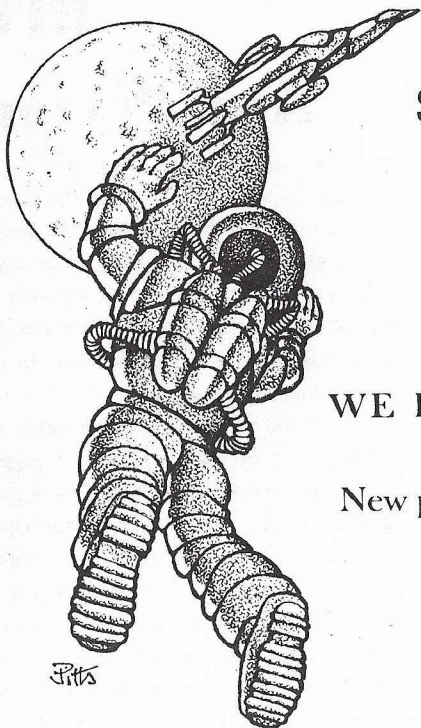
Thanks to that master of award design & construction, Ray Bradbury for once again designing and making the NOVA Award and to Ye Gerbish who knows how cine projectors work. Thanks to everyone who has contributed to this convention.

Enjoy the con. If you don't, you've only yourself to blame.

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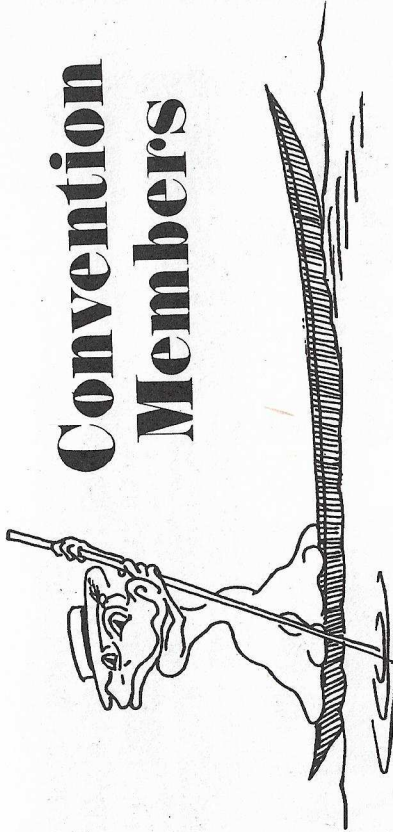
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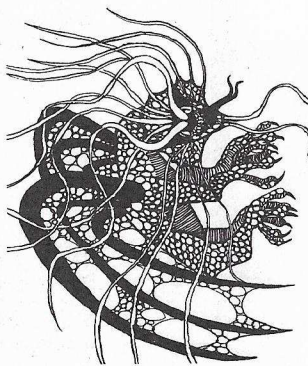
Convention Members

- | | | | |
|-----------------------|-----------------------|----------------------|--------------------|
| 61 Martin Hoare | 115 Paul Vincent | 126 Mark Craske | 137 Pat Meara |
| 62 John Lowe | 116 D West | 127 Julian Headlong | 138 Jim Barker |
| 63 Stephen Davies | 117 Neil D Faulkner | 128 Bob Whitaker | 139 Judy Mortimore |
| 64 D G Gibson | 118 Paul Wilson | 129 Mike Gray | 140 Richard Cooper |
| 65 Robert Swan | 119 Joy Hibbert | 130 Colin Lester | |
| 66 Vernon Brown | 120 Joseph Nicholas | 131 Phil Rogers | |
| 67 Bernard Peek | 121 Chris Barlow | 132 Bruce Saville | |
| 68 Lisanne Sutherland | 122 David Breen | 133 Chris Holmes | |
| 69 Burn Burnett | 123 Patricia Gardener | 134 John Brosnan | |
| 70 Pay Baxter | 124 Linda Williams | 135 Charlotte Bulmer | |
| 71 Linda Hutchinson | 125 Graham James | 136 Mike Meara | |
| 72 Mike Hutchinson | 126 Mark Craske | 137 Pat Meara | |
| 73 Neil Moloney | 127 Julian Headlong | 138 Jim Barker | |
| 74 Marcus Rowland | 128 Bob Whitaker | 139 Judy Mortimore | |
| 75 Philip Bernard | 129 Mike Gray | 140 Richard Cooper | |
| 76 D West | 130 Colin Lester | | |
| 77 Neil D Faulkner | 131 Phil Rogers | | |
| 78 Hazel C Faulkner | 132 Bruce Saville | | |
| 79 Al Fitzpatrick | 133 Chris Holmes | | |
| 80 Hugh Mascetti | 134 John Brosnan | | |
| 81 Peter Baker | 135 Charlotte Bulmer | | |
| 82 John A Crean | 136 Mike Meara | | |
| 83 Dave Cox | 137 Pat Meara | | |
| 84 Joyce Cluett | 138 Jim Barker | | |
| 85 Dave Cluett | 139 Judy Mortimore | | |
| 86 Hazel Langford | 140 Richard Cooper | | |
| 87 Dave Langford | | | |
| 88 Dermot Dobson | | | |
| 89 Mike Skelding | | | |
| 90 Steve Gould | | | |
| 91 Gerry Webb | | | |
| 92 Anne Keylock | | | |
| 93 Dave Thomas | | | |
| 94 Graham England | | | |
| 95 Keith Osborn | | | |
| 96 Krystyna Bula | | | |
| 97 Dave Lemmit | | | |
| 98 Graeme Stillie | | | |
| 99 Linda Stillie | | | |
| 100 Bob Jewett | | | |

- | | |
|----------------------|-----------------------|
| 1 CHRISTOPHER PRIEST | 41 Ian Maule |
| 2 Christopher Priest | 42 Joyce Mains |
| 3 Rog Peyton | 43 David Row |
| 4 Arline Peyton | 44 Rod Milner |
| 5 Helen Eling | 45 Bonny Milner |
| 6 Stan Eling | 46 Trevor Davis |
| 7 Chris Morgan | 47 Tina Davis |
| 8 Pauline Morgan | 48 Martin Easterbrook |
| 9 Paul Oldroyd | 49 Ron Bennett |
| 10 John Bird | 50 Andy Strangeways |
| 11 Owen Whiteoak | 51 Graham Charnock |
| 12 Bruce Healey | 52 Pat Charnock |
| 13 Celia L Parsons | 53 John Steward |
| 14 Howard Rosenblum | 54 Kevin Smith |
| 15 June McGaw | 55 Brian Smith |
| 16 Steve Green | 56 Chris Smith |
| 17 Colin Fine | 57 Vera Johnson |
| 18 Andy McIntyre | 58 John Harvey |
| 19 Paul R Dormer | 59 Eve Harvey |
| 20 Peter Mabey | 60 Liese Hoare |

- 141 Dave French
 142 Tony Rogers
 143 Peter Wareham
 144 Blair Wilkins
 145 Paul Begg
 146 Judith Begg
 147 Ken Slater
 148 Stuart Andrews
 149 Colin Langeveld
 150 Joan Langeveld
 151 Philip James
 152 Ian Watson
 153 Laurence Miller
 154 Jackie Miller
 155 John Meaney
 156 Alec Lewis
 157 Glenys Lewis
 158 Greg Pickersgill
 159 Simone Walsh
 160 John Jarrold
 161 M B Squires
 162 Jean Sherward
 163 Paul Blackwell
 164 Ken Mann
 165 Anne Page
 166 M Keable
 167 M Caulton
 168 Chris Walton
 169 Steve Skwarek
 170 Martin Jenkins
 171 Neil Caron
 172 Chris Southern
 173 Jenny Southern
 174 Gary Morris
 175 Susie Forth
 176 Neil Talbot
 177 Robert Day
 178 L Lambourne
 179 Dave Hardy
 180 Bernard Earp
 181 Edgar Belka
 182 Jeff Suter
 183 Simon Butcher
 184 Eddie Stachelski
 185 Fred Ingham
 186 Steve Brown
 187 Yvonne Jenkins
 188 Elaine Wash
 189 M Sprakes
 190 J Speak
 191 W Armitage
 192 Steve Bruce
 193 Paul Westoney
 194 David Hibbert
 195 Ray Smith
 196 Mike Scantlebury
 197 Theo Skeat
 198 Lawrence Dean
 199 Nick Mills
 200 Laura Wheatly
 201 Peter Thompson
 202 Martin Reed
 203 Mark Woodward
 204 Margaret Thorpe
 205 Malcolm Thorpe
 206 Dave Upton
 207 Rochelle Reynolds
 208 Michie Takahashi
 209 Mike Dickinson
 210 S Lawson
 211 Amanda Dakin
 212 Tim Broadribb
 213 Nick Burnett
 214 Brian Derby
 215 Kate Titley
 216 Graham Chance
 217 Geoff Kemp
 218 Sandra Kemp
 219 Richard Hughes
 220 Dr R I Gilbert
 221 Roger Austin
 222 Alun Harries
 223 Timothy Headlong
 224 Brian Flynn
 225 Peter Nest
 226 Dave van Santen
 227 T Young
 228 Andy Hobbs
 229 John Williams
 230 Eddie Jones
 231 Marsha Jones
 232 Howard Sayles
 233 Roy Kettle
 234 Dave Griffiths
 235 Dawn Boden
 236 Joe Nevin
 237 Rune Forsgren
 238 Ian Smith
 239 S Wilson
 240 Milton Strain
 241 Kevin Easthope
 242 Jean Frost
 243 Richard van der Voort
 244 Marion van der Voort
 245 Mike Hamilton
 246 Peter Pinto
 247 David Riley
 248 Nigel Robson
 249 Christine Jennings
 250 Jan Ecarius
 251 John Mansfield
 252 Chris Baker
 253 Christine Pearson
 254 Philip Smith
 255 John Kerr
 256 Pamela Barnes
 257 Barbara Kitson
 258 Ian Warner
 259 George Jones
 260 Sue Brookbank
 261 B Davis
 262 Genna Shrader
 263 Louis Baker
 264 Malcolm Edwards
 265 Chris Atkinson
 266 Harry Bell
 267 John Collick
 268 Neil Thompson
 269 Simon Watkins
 270 Kevin Williams
 271 Sue Williams
 272 Rob Holdstock
 273 Sheila Holdstock
 274 Jim Darroch

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The History of NOVACON

NOVACON	HOTEL	GUEST OF HONOUR	CHAIRMAN	ATTENDANCE*
1	Imperial Centre	James White	Vernon Brown	144
2	Imperial Centre	Doreen Rogers	Pauline Dungate	144
3	Imperial Centre	Ken Bulmer	Hazel Reynolds	146
4	Imperial Centre	Ken Slater	Dr Jack Cohen	211
5	Royal Angus	Dan Morgan	Rog Peyton	272
6	Royal Angus	Dave Kyle	Stan Eling	317
7	Royal Angus	John Brunner	Stan Eling	278
8	Holiday Inn	Anne McCaffrey	Laurence Miller	309
9	Royal Angus	Christopher Priest	Rog Peyton	290

* This figure taken from Con Members listed in Programme Book

The NOVA Award

The NOVA Award is presented annually by the Birmingham SF Group to the editor of the fanzine voted 'Best of the Year'. The Award was started in 1973 and past winners are:-

- 1973 SPECULATION edited by Peter Weston.
- 1974 (tie) BIG SCAB edited by John Brosnan and ZIMRI edited by Lisa Conesa.
- 1975 MAYA edited by Rob Jackson.
- 1976 MAYA edited by Rob Jackson.
- 1977 TWLL-DDU edited by Dave Langford.
- 1978 GROSS ENCOUNTERS edited by Alan Dorey.
- 1979 ?

CONVENTION MEMBERS

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275 Jean Maudsley	280 Michie Takahashi	286 Peter Roberts
276 Tony Berry	281 Michie Takahashi	287 Jon Harvey
277 Paul Berry	282 Ian McKeer	288 Fione Woodfield
278 Tony Lee	283 Carl Copley	289 Rob Welbourn
279 Mark Bennett	284 Andrew Wright	290 Malcolm Davies
	285 M Wilding	

NOVACON 9

Organised by the Birmingham Science Fiction Group

2nd-3rd-4th November 1979

Royal Angus Hotel, Birmingham

PROGRAMME

ALL CONVENTION PROGRAMME ITEMS WILL BE HELD IN THE CON HALL - THE WROXTON SUITE.

FRIDAY

- 3.30pm The Convention Chairman Rog Peyton will open the convention by introducing our Guest of Honour Christopher Priest plus other famous names for the benefit of newcomers.
- 3.45pm Film: A MATTER OF LIFE AND DEATH. A British film from 1946 directed by Michael Powell and Emeric Pressburger. It stars David Niven and is a fantasy film telling how, in the mind of a man undergoing a critical brain operation, a court trial takes place. Fantasy sections are in colour - the rest in black and white.
- 5.30pm "Where Have All the Aliens Gone?" - a talk by Gerry Webb suitably illustrated with slides.
- 6.30pm Dinner break.
- 8.30pm Science Fiction "University Challenge". First of the eliminating rounds - teams are the Surrey Limpwrist vs The Brummies. Quizmaster: Chris Morgan.
- 9.30pm The NOVACON Chat Show. An informal and relaxed programme item in which our hostess, the blonde and beautiful Eve Harvey chats to three members of the convention.
- 10.30pm Film: DOC SAVAGE: THE MAN OF BRONZE. The Michael Anderson/George Pal movie of the invincible superhero, made in 1975. Stars Ron Ely in the title role. (Running time: 1hr 40min)

SATURDAY

- 10.00am Science Fiction "University Challenge". Second eliminating round. Teams are Scotland vs Cambridge University. Quizmaster: Chris Morgan.
- 10.45am Tea/Coffee break.
- 11.00am "The Science Fiction Boom...and the Aftermath" - a panel discussion chaired by Ken Bulmer. The panellists are Mike Dickinson, Ken Slater and Andrew Stephenson.
- 12.00 Book Auction Part 1. Auctioneers: Chris Morgan & Rog Peyton.
- 1.00pm Lunch break.
- 2.30pm "Meetings with Remarkable Men" - a talk by our Guest of Honour Chris Priest, followed by a chance to ask Chris questions on any subject.
- 3.15pm "This House believes that characterisation is not necessary for good SF." A debate under formal debating rules. Speaking for the motion will be Ian Watson and Dave Langford. Speaking against the motion will be Pam Bulmer and Pete Weston. In the chair will be Tim Stannard.
- 4.15pm Tea/Coffee break.
- 4.30pm Short Films: (1) INCIDENT AT OWL CREEK BRIDGE - 1961 French film based on story by Ambrose Bierce.
(2) THE ASIMOV INTERVIEW. First showing in UK of a film made in August this year by the BBC (Not yet shown on TV!)
- 5.30pm Book Auction Part 2. Auctioneers: Chris Morgan and Rog Peyton.
- 7.00pm Dinner break.
- 10.00pm The Fancy Dress Parade. Your host: Martin Hoare.
Followed by THE DISCO - dancing to all types of music to the early hours.
Your Dj this year: Geoff Kemp.

SUNDAY

10.30am Science Fiction "University Challenge" - Grand Final.

11.30am Tea/Coffee break.

11.45am Open Forum - the Future of NOVACONs. This is your chance to air your views on how NOVACON should be run in the future - bigger and bigger each year or smaller affairs in line with the original intentions of NOVACON? If we have smaller NOVACONs how do we stop people registering?

12.30pm Lunch break.

2.00pm Art Auction. Auctioneer: Rog Peyton.

2.45pm (approx) A Selection of short films. Details not known at time of going to print.

4.30pm (approx) END OF CONVENTION.

